

ILLUMINATION PRESENTS

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SING 2



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Your Song Saved My Life

from SING 2

Words and Music by Paul Hewson, Dave Evans, Larry Mullen and
Adam Clayton

Pop Ballad

The musical score is written in 4/4 time and consists of four systems. Each system includes a piano accompaniment (left hand) and a vocal melody (right hand). The key signature has one flat (Bb). The tempo/mood is marked 'mp' (mezzo-piano). Chord symbols are provided above the staff: F, C/E, F/Eb, Bb/D, F, C/E, F/Eb, Bb/D, F, C/E, F7/A, and Bb.

System 1: The piano part starts with a quarter rest, followed by eighth notes G4, A4, Bb4, and A4. The vocal part enters with a quarter rest, followed by eighth notes G4, A4, Bb4, and A4. The lyrics are: "Was a Mon - day morn - ing,".

System 2: The piano part continues with eighth notes G4, A4, Bb4, and A4. The vocal part continues with eighth notes G4, A4, Bb4, and A4. The lyrics are: "'bout a quar - ter past four. You were bus - y dream -".

System 3: The piano part continues with eighth notes G4, A4, Bb4, and A4. The vocal part continues with eighth notes G4, A4, Bb4, and A4. The lyrics are: "- ing, _ so what did you wake up for?".

System 4: The piano part continues with eighth notes G4, A4, Bb4, and A4. The vocal part continues with eighth notes G4, A4, Bb4, and A4. The lyrics are: "- ing, _ so what did you wake up for?".

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Are you a stran-ger in your own life? What are you hid-ing be-hind-

F/C G/B Bb

— those eyes? — { Is no one look - ing for you there? or just me? }
 { Can an - y - one find you there,

You know your song ___ saved my life. ___ I don't

Dm Am F
 sing it just so I can get by. Won't you hear me when I tell

C/E  Dm  To Coda 




— you, dar - ling, I sing it to sur - vive.



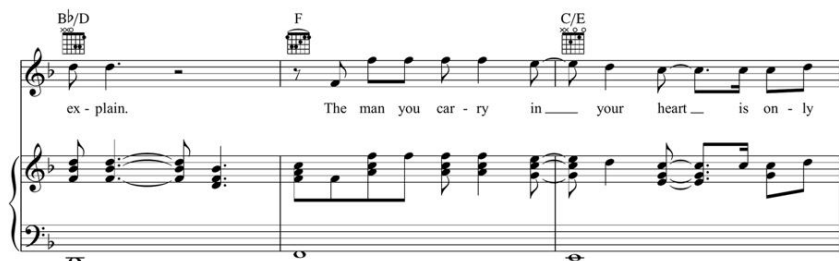
F  C/E  F/Eb 

You're look - ing for a mir - a - cle, the kind that sci - ence can't



Bb/D  F  C/E 

ex - plain. The man you car - ry in — your heart — is on - ly



F7/A  Bb  D.S. al Coda

com - f'ta - ble when he's in pain. —



CODA 

Your song —



F C/E Dm

— saved my life, — the worst and the best — days of my life. —

Am F C/E

— I was broken, now — I'm o - pen. Your love

Dm F

keeps me a - live, — it keeps me a - live. — Your song — saved my life, —

C/E Dm Am

— the worst and the best — days of my life. — Your song —

F C/E Dm

— saved my life, — Song — saved my,

F C/E

song — saved. Your song — saved my life. — Your song —

Dm Am F

— got me through to - night. — Your song — saved my life. —

C/E Dm F

— Song — saved my, song — saved my life.

Let's Go Crazy

Words and Music by Prince

Slowly and freely

G

(Spoken:) Dearly beloved, we R gathered here today 2 get through this thing called life. Electric word,

Gsus *G* *Em* *Bm/D* N.C.

"life"; it means forever, and that's a mighty long time. But I'm here 2 tell U there's something else: the afterworld, a world

Cmaj7 *C* *D7* *D7sus* *G*

of never-ending happiness; U can always see the sun, day or night. So when U call up that shrink in Beverly Hills, U know the one,

* Recorded a half step lower.

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Dr. Everything'll Be Alright, instead of asking him how much of your time is left, ask him how much of your mind, baby, 'cuz

Gsus2 G

in this life things R much harder than in the afterworld. In this life U're on your own.

Gsus¹⁶ G Fast Rock beat (♩♩ = $\begin{smallmatrix} \text{r} & \text{r} \\ \text{r} & \text{r} \end{smallmatrix}$) G

And if de el - e - va - tor tries 2 bring _

C G C

_ U down, go cra - zy; _

G C G

C G C

punch a high - er floor.

R.H.

G C G

If U don't like - ed,
All ex - cit - ed,

R.H.

C G C

the world you're liv - in' in,
but we don't know why.

R.H.

G C G

take a look a - round U;
May - be it's 'cuz

at least U got friends.
we're all gon - na die.

R.H.

C G C

U see, I called my old la - dy
And when we do, 4 a

R.H.

G C G

friend - ly word. _
what's it all 4?
She just picked up the phone,
U bet - ter live now be -

R.H.

C G C

dropped it on the floor. Sex, sex on your is all I heard. _
fore the grim reap - er comes knock - ing on your door. _ Tell me, }

R.H.

D Em C D

R we gon - na let the el - e - va - tor bring us _ down?

G C

Oh no. Let's go! Let's go cra - zy.

R.H.

G C G

Let's get nuts. Let's look 4 the pur - ple ba -

R.H.

C G C To Coda G

nan - a 'til they put us in the truck. _ Let's _ go!

R.H. R.H. *diva*

Dm7 G 1 Dm7 2 Dm7

(*diva*) D.S. al Coda

CODA

G

Doc-tor Ev-'ry-thing-'ll Be Al - right - 'll make ev-'ry-thing go wrong. _

C

G

Pills and _ thrills _ and daf - fo - dils _

C

G

_ will kill. Hang tough, chil - dren. *div*





Dm7 **G** **Dm7** **G**

He's com - ing, he's com - ing, *(div)*

R.H.






R.H.

R.H.

he's com - ing.

(8va) ~

(8va) ~

1 2



Slowly
N.C.

Can't Feel My Face

Words and Music by Abel Tesfaye, Max Martin, Savan Kotecha,
Anders Svensson and Ali Payami

With a groove

mp

And I know she'll be the death of me, at least

we'll both be numb. And she'll always get the best of me, the worst

is yet to come. (But at least we'll both be beautiful and stay
All the miserably was necessary when

The musical score is written for guitar and piano. The guitar part is in the treble clef, and the piano part is in the bass clef. The key signature is one flat (Bb), and the time signature is 4/4. The score includes a piano introduction with a 'With a groove' instruction and a mezzo-piano (*mp*) dynamic. The lyrics are written below the vocal line, which is in the treble clef. The piano accompaniment consists of chords and arpeggiated figures. The score is divided into four systems, each with a guitar chord symbol (G, F, Am) above the vocal line. The lyrics are: 'And I know she'll be the death of me, at least', 'we'll both be numb. And she'll always get the best of me, the worst', 'is yet to come. (But at least we'll both be beautiful and stay', and 'All the miserably was necessary when'.

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F Am

— for - ev - er young. This I know, — yeah, this I know. —
 we're deep in love. This I know, — girl, this I know. —

G F

— } She told me, "Don't wor - ry a - bout — it." She told me, "Don't

Am G

wor - ry no more." — We both know we can't — go with - out —

F Am

— it. She told me, "You'll nev - er be a - lone." Oh, oh, ooh.

8 G F Am

I can't feel my face when I'm with you, but I love it, but I love _

G F

it. Oh. I can't feel my face when I'm with you, but I love _

Am

it, but I love it. And I know it.

G F Am

I can't feel my face when I'm with you, but I love it, but I love _

G

it. Oh. I can't feel my face when I'm with

F Am To Coda

you, but I love it, but I love it. Oh.

G F Am

She told me, "Don't

G F Am

wor - ry a - bout it." She told me, "Don't wor - ry no more."

G F

We both know we can't go with - out it. She told me, "You'll

Am N.C. D.S. al Coda (take 2nd ending)

nev - er be a - lone." Oh, oh. Ooh!

CODA G

it. Oh.

F Am

Hey!

There's Nothing Holdin' Me Back

**Words and Music by Shawn Mendes,
Geoffrey Warburton, Teddy Geiger and
Scott Harris**

Acoustic Pop

The musical score is written for guitar and voice. It features a key signature of one sharp (F#) and a 4/4 time signature. The guitar part is written in treble clef, and the vocal line is in the same clef. The bass line is written in bass clef. The score includes guitar chords (Em, Bm, A, G, D, Bm, D, A, D, G, D, Bm, D, A, D) and lyrics. The lyrics are: "I wan - na fol - low where she goes, She says that she's nev - er a - fraid; I think a - bout her and she knows it. _ I wan - na let her take con - just pic - ture ev - 'ry - bod - y na - ked. _ She real - ly does - n't like to trol; wait, 'cause ev - 'ry time that she gets clos - er, she not real - ly in - to hes - i - ta - tion."

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G D Bm D A D A

pulls me in e - nough to keep me guess - ing, mm. _
 Pulls me in e - nough to keep me guess - ing, whoa. _

D G D Bm D A

May - be I should stop and start con - fess -

D A G D Bm

- ing, con - fess - ing, yeah. _ Oh, I've been shak - ing, I love

D A D A D

it when you go cra - zy. You take all my in - hi - bi - tions. Ba - by, there's noth-ing hold - in' me back.

G D Bm D A D A

You take me plac-es that tear up my rep-u-ta-tion, ma-nip-u-late my de-ci-sions. Ba-

D G D Bm D A

by, there's noth-ing hold-in' me back.

To Coda

D A D G D Bm

There's noth-ing hold-in' me back.

D A D A D

There's noth-ing hold-in' me back.

2

'Cause if we lost our minds and we took ___ it way too far, I know we'd

be al - right, I know we ___ would be al - right. If you were by my side and we stum -

- bled in the dark, I know we'd be al - right, I know we ___ would be al - right. 'Cause if we

lost our minds and we took ___ it way too far, I know we'd be al - right, I know we _

— would be al - right. If you were by my side and we stum - bled in the dark, I know we'd

be — al - right, we — would be al - right.
 D.S. al Coda

CODA

 There's noth - ing hold - in' me back. I — feel so — free when — you're with — me,

ba - by. Ba - by, there's noth - ing hold - in' me back. —
 NC.

Heads Will Roll

Words and Music by Karen Orzolek, Nicholas Zinner and Brian Chase

Moderately fast

NC.

f

Off, off with your head. ...

Dance, dance 'til you're dead. ...

Heads will roll, heads will roll,

F#m D C#m

F#m D C#m

F#m Bm E F#m

The musical score is written for piano and voice. It begins with a piano introduction in 4/4 time, marked 'Moderately fast'. The piano part features a driving bass line and a melody in the right hand. The vocal melody enters in the second system with the lyrics 'Off, off with your head. ...'. The piano accompaniment continues with a steady rhythm. The third system contains the lyrics 'Dance, dance 'til you're dead. ...'. The fourth system contains the lyrics 'Heads will roll, heads will roll,'. The score includes chord diagrams for F#m, D, C#m, Bm, and E. The key signature has three sharps (F#, C#, G#) and the time signature is 4/4.

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heads will roll on the floor. ... Glit - ter on the wet streets.

Sil - ver o - ver ev - 'ry - thing. The

glit - ter's all wet, you're all chrome.

I'm drip-ping with al - che - my.

D C#m F#m Bm E

Shiv - er stop shiv - er - ing. The glit - ter's all wet,

F#m D E F#m B5 F#5

you're all chrome. The

F#m

men cry out, the girls cry out, the men cry out, the girls cry out, the men cry out, "Oh, — no." —

— The men cry out, the girls cry out, the men cry out, the girls cry out, the

men cry out, "Oh, _ no." _

Chords: F#m/E, F#m/B, F#m/G#, D, C#

Huh, Huh, oh, _

Chords: F#m, D, C#

ha.

Chords: Bm, E, F#m, D, E

Off, off with your head. _

Chords: F#m, D, C#m

F#m D C#m

Dance, dance 'til you're dead. _

F#m Bm E

Heads will roll,

F#m D E

heads will roll, heads will roll on the floor. _

F#m A5 D5 F#5

You came last. _

A5 D5 F#5 A5 D5

Take the past. Shine your eyes, -

F#5 B5 E5 F#5

re - al - ize.

D C#m F#5 D C#5

Glit - ter on the wet streets.

F#5 B5 E F#m

The riv - er's all wet, you're all

















chrome. You're all chrome.









Huh,



huh, oh, ____













ha. Off, off,





off with your head. _ Dance, dance,











dance 'til you're dead. _ Off, off,



off with your head. _ Dance, dance,







1 dance 'til you're dead. _ Off, off,


 2 N.C. dance 'til you're dead. _



Where The Streets Have No Name

Words and Music by U2

Moderately

The piano score for "Where The Streets Have No Name" by U2 is written in D major (two sharps) and 3/4 time. It consists of four systems of music. The first system is marked "Moderately" and "mf". The second system begins with a "G" chord. The third system begins with a "Dmaj7" chord. The fourth system begins with a "Bm" chord. The score includes treble and bass staves with various musical notations such as chords, notes, and rests.

Chords:

- Dsus
- D
- Dmaj7
- Gsus2
- G
- D
- Dmaj7
- Gsus2
- Bm

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First system of musical notation. Treble clef, key signature of one sharp (F#), 4/4 time. The melody consists of eighth notes: D4, E4, F#4, G4, A4, B4, C5, D5. The bass line consists of sustained chords: D4-F#4, D4-F#4, D4-F#4, and D4-F#4-A4. A chord symbol **Bm/A** is written above the final measure.

Second system of musical notation. Treble clef, key signature of one sharp (F#), 4/4 time. The melody continues with eighth notes: D5, E5, F#5, G5, A5, B5, C6, D6. The bass line consists of sustained chords: D4-F#4, D4-F#4, D4-F#4, and then a change to D5-A5 and D5-F#5 in the final two measures. Chord symbols **Dsus** and **D** are written above the final two measures.

Third system of musical notation. Treble clef, key signature of one sharp (F#), 4/4 time. The melody consists of sustained chords: D4-F#4, D4-F#4, D4-F#4, and D4-F#4-A4. The bass line consists of eighth notes: D4, E4, F#4, G4, A4, B4, C5, D5.

Fourth system of musical notation. Treble clef, key signature of one sharp (F#), 4/4 time. The melody consists of sustained chords: D4-F#4, D4-F#4, and then D4-F#4-A4 and D4-F#4. The bass line consists of eighth notes: D4, E4, F#4, G4, A4, B4, C5, D5. A chord symbol **G** is written above the third measure.

Fifth system of musical notation. Treble clef, key signature of one sharp (F#), 4/4 time. The melody consists of sustained chords: D4-F#4, D4-F#4, and then D4-F#4-A4 and D4-F#4. The bass line consists of eighth notes: D4, E4, F#4, G4, A4, B4, C5, D5. Chord symbols **D** and **G** are written above the first and third measures.

Bm7 D/A

Csus2 C6

I wan - na

run, I want to hide,
feel sun - light on my face,
flood and our love turns to rust.

I wan - na tear down the walls that hold me in -
I see the dust cloud dis - ap - pear with - out a -
We're beat - en and blown by the wind, tram - pled in -

G Bm

- side. _____
 _____ trace. _____
 _____ dust. _____

I want to reach out
 I want to take shel - ter
 I'll show you a place

A

and touch the flame _____
 from the poi - son rain _____ where the
 high on the des - ert plain where the

C(add9)

streets have no name. _____
 streets have no name. _____
 streets have no name. _____

Ha, ha, ha, huh.

2, 3

I wan - na Ah, ha. _____ Where the streets have no -

D

name. Where the streets have no

name. We're still build - ing then

G


burn - ing down love, burn - ing down love.

Bm7

And when I go there,

A  To Coda 

I go there — with — you. —

D 

It's all I — can — do.

D.S. al Coda
(take 2nd ending)

The cit - y's a

CODA  D 

It's all — I can do. — Our love — turns to

rust. We're beat - en and blown _____ by the

G

wind, blown _____ by the wind. Oh, _ and I

see love. _ See our love _ turn to rust.

D6 D

We're beat - en and blown _____ by the wind, _ blown _

G

Bm

_____ by the wind. Oh, _ when I _____ go there, _

A

I go there _ with _ you. It's all I

D

can do. _____

gradual fade to end

Gsus2

Stuck In A Moment You Can't Get Out Of

Words by Bono and The Edge

Music by U2

Moderately slow

The musical score is written for guitar, piano, and voice. The key signature is E major (four sharps) and the time signature is 4/4. The tempo is marked 'Moderately slow'. The score is divided into four systems, each with a guitar part on a single staff and a piano/vocal part on a grand staff (treble and bass clef). Chord diagrams are provided above the guitar staff for each measure. The lyrics are written below the vocal line.

System 1: Guitar chords: E, E/G#, A, E/G#, B, C#m. Piano part: A steady eighth-note bass line. Vocal part: A whole rest.

System 2: Guitar chords: A, E, E/G#, A, E/G#. Piano part: Continues the eighth-note bass line. Vocal part: "I'm not a - fraid _ of an - y - thing in _ this world. _ There's noth -"

System 3: Guitar chords: B, C#m, A(add2), E. Piano part: Continues the eighth-note bass line. Vocal part: "- ing you can throw at me _ that I have - n't al - read - y heard. _"

System 4: Guitar chords: E/G#, A, E/G#. Piano part: Continues the eighth-note bass line. Vocal part: "I'm just try - in' to find _ a de - cent mel - o - dy, _ a song _"

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B C#m A E C#m

— that I can sing — in my own com-pa-ny. I nev-er thought you _ were a

A F#m7 A

fool; but dar-ling, look at you, — oh. — no, — no. —

C#m A

You got - ta stand up straight, — car - ry your _ own weight. —

C#m Bsus B Bsus B E/G#

— These tears are go - ing no-where, ba - by, You've got to

A E/G# B C#m A E

get your-self to- geth- er. You got stuck in a mo - ment and now you can't get out _ of it.

E/G# A E/G# B#dim7 C#m

Don't say that lat - er will be bet - ter. Now you're stuck in a mo - ment and you

A(add2) E

can't get out _ of it.

G#m A E/G#

I will not _ for - sake _ the col - ors that you bring, _ the nights _

B C#m A E

— you filled with fire - works they, they left you with noth - ing. —

E/G# A E/G#

I am still en - chant - ed by the light you brought to me. —

B C#m7 A E E/D#

Lis - ten through _ your ears. — Through _ your eyes I could see.

C#m A F#7

You are such a fool to wor-ry like _ you

do. Oh. I know it's tough, and you can nev-er get e-

nough of what you don't real-ly need now. My, oh my.

You've got to get your-self to-gether. You've got

stuck in a mo-ment and you can't get out of it. Oh Lord,

A E/G# G#maj7/B# C#m

look at you now; — you've got your-self stuck in a mo - ment and you

A E F#m7

can't get out — of it. I was un-con - scious, half — a-sleep. The

A(add2) E

wa - ter is warm 'til you dis-cov - er how deep. —

F#m7

— I was-n't jump - ing; for me it was a fall. It's a

A(add2) D B E/B B

long way down to noth-ing at all. Oh hey,

E E/G# A E/G#

you've got to get your - self to - geth - er. You've got

B C#m A E E/G#

stuck in a mo - ment and you can't get out _ of it. Don't say that

A E/G# B C#m A E

lat - er will be bet - ter. Now you're stuck in a mo - ment and you can't get out _ of it.

Esus/G# E/G# A E/G# B(add4) A/C# C#m

(And if the night runs o - ver, and if the day _

A E Esus/G# E/G#

_ won't last, _ and if your way _

A E/G# G#maj7/B# C#m7 1 A E

_ should fal - ter a - long the ston - y pass. _

2 A Amaj13 E

- y pass), it's just a mo - ment; this time will pass. _

A Sky Full Of Stars

Words and Music by Guy Berryman, Jon Buckland, Will Champion,
Chris Martin and Tim Bergling

Moderate Dance groove

Chords: Dm7, C7sus, Bbmaj9, F, Am7, Dm7

Lyrics:

'Cause you're a sky, 'cause you're a sky, 'cause you're a sky
'Cause you're a sky, 'cause you're a sky, 'cause you're a sky

sky full of stars. I'm gon-na I wan-na
sky full of stars. I'm gon-na I wan-na

give you my heart. die in your arms.

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'Cause you're a sky, 'cause you're a sky full of stars.
 'Cause you get light er the more it gets dark.






— 'Cause you light up the path.
 — I'm gon - na give you my heart.

But I don't care, —









go on and tear me a - part.

[illegible]

Am7 Dm7 C7sus Bbmaj9

ooh. 'Cause in a sky, 'cause in a

sky _____ full of stars, _____ I think I {saw } you. _____
 {see }

Musical score for "The Rose Tree" in B-flat major, 3/4 time. The score is written for voice and piano. The key signature has two flats (B-flat and E-flat). The time signature is 3/4. The score consists of two systems. The first system has a vocal line and a piano accompaniment. The vocal line starts with a B-flat chord and an F chord. The piano accompaniment starts with a B-flat chord and an F chord. The second system has a vocal line and a piano accompaniment. The vocal line ends with a "To Coda" instruction. The piano accompaniment ends with an Am7 chord.

























CODA 






I think I see you. _____

First system of musical notation. The treble clef staff has a whole rest in the first measure, followed by two empty measures. The bass clef staff has a whole note chord in the first measure, followed by two measures of eighth notes. Chord symbols are placed above the staff: F (first measure), Dm7 (second measure), and C7sus (third measure).

Second system of musical notation. The treble clef staff has a whole note chord in the first measure, followed by two measures of eighth notes. The bass clef staff has a whole note chord in the first measure, followed by two measures of eighth notes. Chord symbols are placed above the staff: Bb (first measure), F (second measure), Am7/E (third measure), and Am7 (fourth measure).

Third system of musical notation. The treble clef staff has a whole note chord in the first measure, followed by two measures of eighth notes. The bass clef staff has a whole note chord in the first measure, followed by two measures of eighth notes. Chord symbols are placed above the staff: Dm7 (first measure), C7sus (second measure), Bb (third measure), and F (fourth measure).

Fourth system of musical notation. The treble clef staff has a whole note chord in the first measure, followed by two measures of eighth notes. The bass clef staff has a whole note chord in the first measure, followed by two measures of eighth notes. Chord symbols are placed above the staff: Am7 (first measure), Dm7 (second measure), C7sus (third measure), and Bb (fourth measure).

















'Cause you're a sky, _____ you're a sky _____ full of stars, _____







_____ such a heav - en - ly view. _____







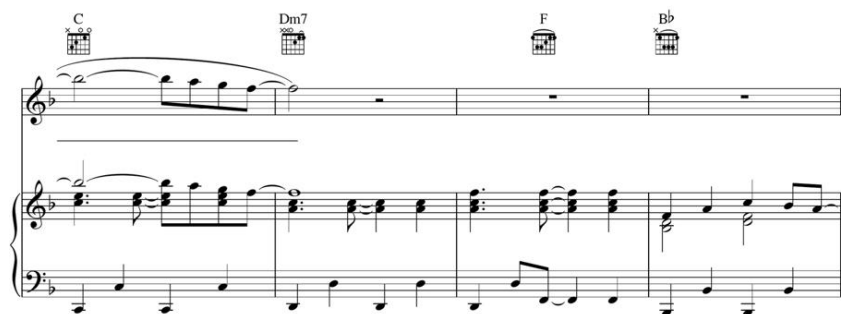


You're such a heav - en - ly view.




















I Say A Little Prayer

Lyric by Hal David

Music by Burt Bacharach

Moderately fast

Gmaj7

mf

Am7/D

Bmaj7

B7

Em7

The mo - ment I
I run for the

Instrumental solo

Am7

D

Gmaj7

wake up, be - fore I put on my make - up, I
bus, dear. While rid - ing, I think of us, dear. I
(I

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F#m7 B

say a lit - tle prayer for you. —
 say a lit - tle prayer for you. —
 say a lit - tle prayer for you.) *Solo continues*

Em7 Am7

While comb - ing my hair now, and won - d'ring what
 At work, — I just take time, and all — through my

D Gmaj7 F#m7

dress to wear now, } I say a lit - tle prayer for you. —
 cof - fee break time, } *End solo*

B C D/C

For - ev - er, for - ev - er, you'll

Bm7 G/B G F/G G C D/C

stay in my heart_ and I will love you. For - ev - er and ev - er, we

Bm7 G/B F/G G F/G G C D/C

nev - er will part. _ Oh, how I'll love you. To - geth - er, to - geth - er, that's

Bm7 G/B G F/G G C D/C

how it must be. _ To live with - out you would on - ly mean heart-break for

B To Coda 1 2 D.S. al Coda

me. _

CODA

Em7 Am7

My dar - ling, be - lieve me,

C/D

for me there is no one but

Gmaj7 Am7/D Gmaj7

you. Please love me, too.

Am7/D Gmaj7 Am7/D

I'm in love with you. An - swer my

Gmaj7 Am7/D Gmaj7

prayer; say you love me, too.

Am7/D

Gmaj7

Why don't you an - swer my prayer? prayer.

Am7/D

Repeat and Fade

Optional Ending

Gmaj7

You know, ev - 'ry day I say a lit - tle prayer.

Could Have Been Me

Words and Music by Adam Slack, Luke Spiller, Richard Parkhouse,
Joshua Wilkinson and George Tizzard

Moderately fast

E

Don't wan - na live as an un - told sto - ry.

f

A5

Rath - er go out in a blaze of glo - ry. I can't

hear you; I don't fear you. _

The musical score is written for voice and piano. It features a key signature of three sharps (F#, C#, G#) and a 4/4 time signature. The tempo is marked 'Moderately fast'. The score is divided into three systems. The first system includes a guitar chord diagram for an E major chord. The piano accompaniment starts with a forte (f) dynamic. The second system includes a guitar chord diagram for an A5 power chord. The lyrics are: 'Don't wan - na live as an un - told sto - ry. Rath - er go out in a blaze of glo - ry. I can't hear you; I don't fear you. _'. The piano part consists of a steady eighth-note bass line in the left hand and a melody in the right hand that follows the vocal line.

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E

I'll live now 'cause the bad die last. Dodg-ing bul-lets with your

A

bro-ken past. Well, I can't hear you; I don't

B G#

fear you now. Wrapped in your re-

C#m D A

gret, what a waste of blood and sweat, oh, oh, oh.

B5

E

I wan - na taste love and

pain, wan - na feel pride and shame. I don't wan - na

C#m

take my time, don't wan - na waste one line. I wan - na live

F#m7

bet - ter days, nev - er look back and say it could have been

A5

To Coda

B

Bsus

me, _____ it could have been me. _____

B5

N.C.

Yeah!

E

Don't wan - na wake up on a Mon - day morn - ing. The thought of work's get - ting

A

my skin crawl - ing. I can't fear you;

B

D.S. at Coda

I don't hear you now.

CODA

B C F

me. I wan - na taste love and

pain, wan - na feel pride and shame. I don't wan - na

Dm

take my time, don't wan - na waste one

Gm

line. I wan - na live bet - ter days, nev - er look

Bb

back and say it could have been me, _____

C Csus C5

it could have been me. _____ It could have been

F

me. _____

Break Free

Words and Music by Savan Kotecha, Max Martin and Anton Zaslavski

Moderate Dance groove

The musical score is written in 4/4 time with a key signature of two flats (B-flat major). The tempo/style is marked "Moderate Dance groove". The piano accompaniment is in the left hand, and the vocal melody is in the right hand. The score is divided into three systems, each with a key signature change indicated by a chord symbol and a key signature change icon.

System 1: The key signature changes from B-flat major to G major (indicated by Gm and a key signature change icon). The piano accompaniment features a steady eighth-note pattern. The vocal line enters with the lyrics "If you want it, bet - ter, take it, deep - er;".

System 2: The key signature changes from G major to E-flat major (indicated by Eb and a key signature change icon). The piano accompaniment continues with the same eighth-note pattern. The vocal line continues with the lyrics "I should've said it be - fore, I was un - der your spell, yeah, Tried to hide it, like a dead - ly".

System 3: The key signature changes from E-flat major back to B-flat major (indicated by Bb and a key signature change icon). The piano accompaniment continues with the same eighth-note pattern. The vocal line continues with the lyrics "I should've said it be - fore, I was un - der your spell, yeah, Tried to hide it, like a dead - ly".

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Cm Bb Eb

fake it. I can't pre-tend an-y-more, ooh.)
 fe-ver, yeah, babe, on the high-way to hell, ooh.)

Gm Cm Bb

I on-ly wan-na die a-live, nev-er by the hands of a

Eb Gm Cm

bro-ken heart, ooh. I don't wan-na hear you lie to-night, now

Bb D Eb

that I've be-come who I real-ly am. This is

 Gm
  F
  B \flat /D
  E \flat


the part__ when I say I don't want ya. I'm strong - er than I've been be - fore. __

 E \flat
  Gm
  F
  B \flat /D
  E \flat

__ This__ is the part__ when I break free __ 'cause

 Cm7
  B \flat /D
  E \flat
  Gm
  F
  B \flat /D

I can't__ re - sist it__ no more. __ This__ is the part__ when I

 E \flat
  Gm
  F
  B \flat
  E \flat

say I don't want ya. I'm strong - er than I've been be - fore. __ This__ is

Gm F Bb/D Eb To Coda

the part when I break free 'cause I can't re-sist it no

1

more.



2 Cm7 Bb/D Eb F

You were more. No more, ba -


Gm Dm7 Cm7 Bb/D

by, ooh.



Thought on — your bod - y — I came a - live; —


















— it was le - tal, — it was fa - tal. — In my dreams —




— it felt — so — right, — but I woke — up — ev - 'ry time. —





E_b
 16

D.S. al Coda

Ooh, _ ba - by, this _ is



CODA
 16

N.C.

I can't _ re - sist it _ no



G₅
 16

more. ...




G_m
 16



Christmas

(Baby Please Come Home)

Words and Music by Phil Spector, Ellie Greenwich and Jeff Barry

Moderately (♩ = 3rd)

Chords: Eb, Gm, Ab, Bb7

Lyrics:

Oh, oh.

Yeah, yeah. Oh. Ooh, yeah.

(Christ - mas) The snow's com - ing down,
 (Christ - mas) The church bells in town,

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The musical score is written in G minor (three flats) and 4/4 time. It consists of three systems of music, each with a vocal line and a piano accompaniment. The piano part features a steady eighth-note bass line and a more active treble line with triplets and chords. Chord symbols are provided above the staff: Gm, Ab, Bb7, Eb, and Cm. The lyrics are written below the vocal line.

System 1:

(Christ - mas) I'm watch - ing it fall. (Christ - mas) lots of
(Christ - mas) all ring - ing in song. (Christ - mas) full of

System 2:

1
peo - ple a - round. (Christ - mas) Ba - by please come home.
hap - py sounds. (Christ - mas) Ba - by please

System 3:

2
come home. They're sing - ing "Deck the Halls,"
but it's not like Christ - mas at all. 'Cause I re - mem - ber when

Bb7

you were here — and all the fun we had — last year. —

This system contains the first two staves of music. The vocal line is in the treble clef, and the piano accompaniment is in the grand staff (treble and bass clefs). The key signature has two flats (Bb and Eb). The first staff has a Bb7 chord symbol above it. The lyrics are 'you were here — and all the fun we had — last year. —'. There are triplets in the vocal line.

Eb **Gm**

(Christ - mas) Pret - ty lights — on the tree, — (Christ - mas) I'm
(Christ - mas) If there — was a way — (Christ - mas) I'd

This system contains the next two staves of music. The piano accompaniment features a 'Instrumental solo' section. The key signature remains two flats. The first staff has Eb and Gm chord symbols above it. The lyrics are '(Christ - mas) Pret - ty lights — on the tree, — (Christ - mas) I'm' and '(Christ - mas) If there — was a way — (Christ - mas) I'd'.

Ab **To Coda**

watch - ing them shine. — (Christ - mas) You should be here with me. —
hold back this tear. — (Christ - mas) But it's Christ - mas day. —

This system contains the next two staves of music. The piano accompaniment continues with a triplet. The key signature remains two flats. The first staff has an Ab chord symbol above it. The lyrics are 'watch - ing them shine. — (Christ - mas) You should be here with me. —' and 'hold back this tear. — (Christ - mas) But it's Christ - mas day. —'. The system ends with a 'To Coda' symbol.

Bb7 **1 2** **D.S. al Coda**

(Christ - mas) Ba - by please — come — home. — *Solo ends*

This system contains the final two staves of music. The piano accompaniment features a 'Solo ends' section. The key signature remains two flats. The first staff has a Bb7 chord symbol above it. The lyrics are '(Christ - mas) Ba - by please — come — home. —'. The system ends with a 'D.S. al Coda' instruction and a repeat sign.

CODA

Bb7

(Please) Please, (Please) please, (Please) please, (Please) please,

Eb

(Please) Ba - by please come home. (Christ - mas)

Cm Ab

(Christ - mas) (Christ - mas)

Bb7

Optional Ending

Eb

Repeat and Fade

(Christ - mas) (Christ - mas)

I Still Haven't Found What I'm Looking For

Words and Music by U2

Moderately, with a steady beat

D5

mf

I have

D5

climbed _ high - est moun-tains. I have run _ through the
kissed _ hon - ey lips, _ then all the heal - ing fin - ger -
lieve in the king - dom come, _ then all the col - ors will bleed in - to

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Dsus/G

fields on - ly to be with you, on - ly to
tips. It burned like fire, this burn - ing de -
one, bleed in - to one. But, yes, I'm still

D5



be with you. I have run, I have
sire. You I have spoke with the I have
run - nin'. the bonds and you loosed the

crawled, I have scaled these cit - y walls, these cit - y
an - gels. I held the hand of the dev - il. It was warm in
chains, car - ry the cross of my shame, of my








walls, _____
 the night. _____
 shame. _____







on - ly to be with _ you. _____
 I was cold as a stone. _
 You know I be - lieve it.

But I still _____ have - n't found _____ what I'm look -

ing for. _____ But I still _____ have - n't found _

what I'm look - ing for. _____ I have

2

D5

G D G D

G D G D G D

G D

G D

D.S. al Coda

I be -

CODA

D

But I still -

Asus Dsus/G D Dsus

have - n't found what I'm look - ing for.

D Asus Gma9

But I still have - n't found what I'm look -

D Dsus D Dsus

ing for.

D Dsus D Dsus

Repeat and Fade

Optional Ending

D

YOUR SONG SAVED MY LIFE
(FROM SING 2)

LET'S GO CRAZY

CAN'T FEEL MY FACE

HEADS WILL ROLL

WHERE THE STREETS HAVE NO NAME

THERE'S NOTHING HOLDIN' ME BACK

STUCK IN A MOMENT YOU CAN'T GET OUT OF

A SKY FULL OF STARS

COULD HAVE BEEN ME

I SAY A LITTLE PRAYER

BREAK FREE

I STILL HAVEN'T FOUND WHAT I'M LOOKING FOR

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